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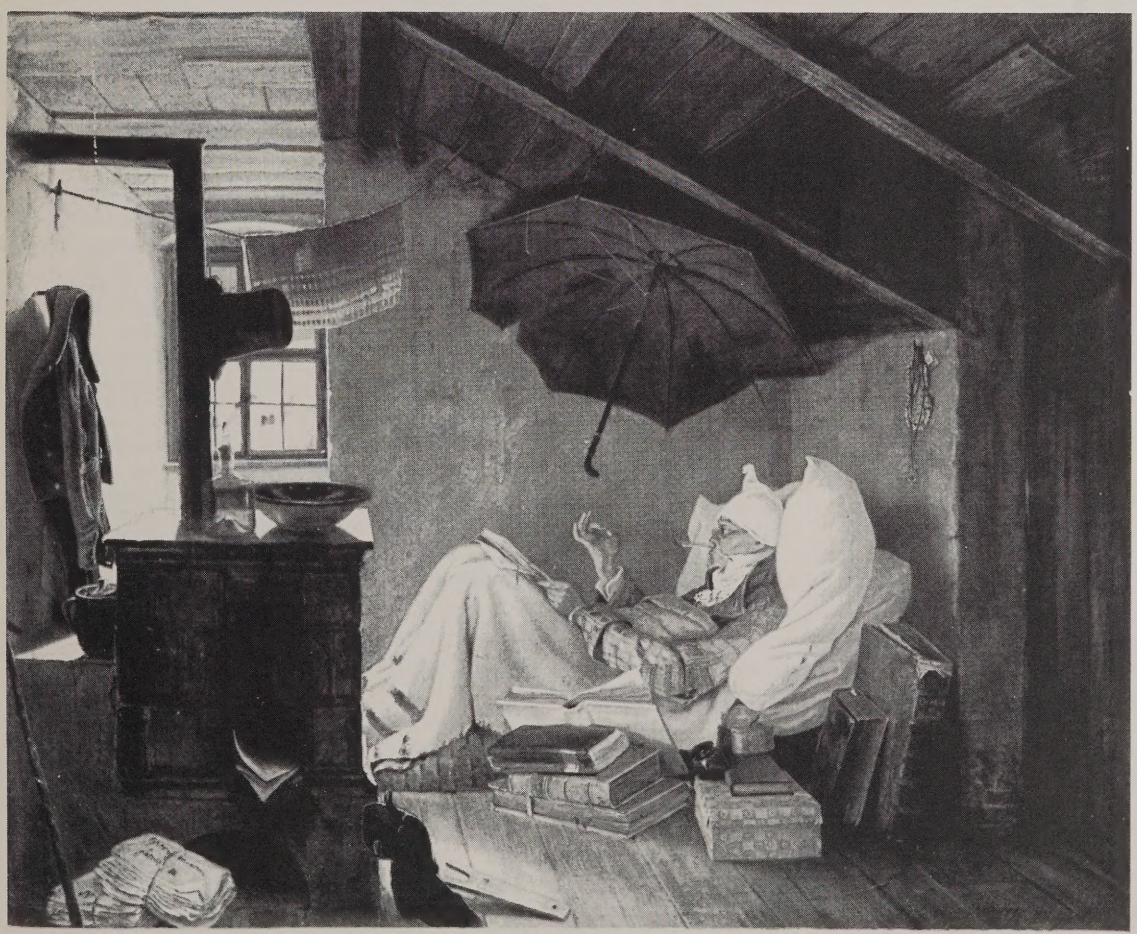
The Netherlands Seeks Koenigs Drawings
IFAR Returns Miniature to India · The Guggenheim in Court
Southwest Museum Recovery Campaign



The Poor Poet *by Carl Spitzweg, stolen from a museum in Berlin, Federal Republic of Germany.*

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Franz Koenigs' Old Master Drawings Sought by The Netherlands

Recumbent Lion *by Rembrandt and acquired by Koenigs in 1929. Present whereabouts unknown.*

The clouds of war which swirled across Europe fifty years ago carried with them innumerable works of art which were seized, stolen, or changed hands under extremely unusual circumstances. Since the end of the war, numerous public and private efforts to reclaim and repatriate plundered works have had results. Now, as the remarkable events in Eastern Europe have shaken the foundations of the post-war European military and political order, and it is getting late for World War II claims, the Dutch government has embarked on a mission as yet unmatched in its size, comprehensiveness, and professionalism. The grail being pursued by the Netherlands Office of Fine Arts is the Koenigs collection of old master drawings, generally considered to be the most important single group of works of art still officially missing from the turmoil of the Second World War.

Franz Koenigs and the War

Born into a family of prominent German industrialists and bankers, Franz Koenigs worked in banks and commercial firms throughout Europe before finally settling in The Netherlands in 1922. As his merchant banking firm flourished, Koenigs began collecting old master drawings. Respected by his peers for his determination, artistic judgment, and personal flair, Koenigs rapidly built one of the world's great collections. He bought heavily at auction and acquired a number of significant private collections in their entirety. By the end of the twenties, Koenigs owned almost 3,000 works, including an unparalleled selection of Italian works from the late 15th to early 18th centuries (among them masterpieces by Giorgione and Titian), 700 Dutch and Flemish drawings (including 35 autograph Rembrandts), and representative collections of both the French and German schools.

As The Netherlands tells it, the world-wide depression set off by the stock market crash in 1929 severely damaged Koenigs' business, forcing him to seriously curtail his collecting and setting in motion the events which would ultimately lead to the collection's dispersal. By 1933, he was forced to negotiate a substantial loan from an Amsterdam bank and offer his collection as collateral. At the insistence of both parties, the collection was put on display at the Boymans Museum in Rotterdam, where it was available to the public for the first time.

Before the end of the decade, however, the dark shadow of Nazism fell across The Netherlands. Koenigs' bankers were Jewish, and called his loans as part of a desperate attempt to liquidate their assets before a German invasion. With Koenigs unable to pay, the bank asked him to either sell the drawings or have them shipped to America for safekeeping. As The Netherlands tells it, Dirk Hannema, the director of the Boymans Museum, hoping to keep them in Holland, arranged for the purchase of the entire collection by one of the museum's major patrons, D.G. van Beuningen, a wealthy industrialist. Koenigs was ecstatic, but his joy was short-lived, for the collection had caught the eye of Dr. Hans Posse—Hitler's personal art "collector."

Posse, the director of the Staatliche Gemaldegallerie in Dresden, had been charged by Hitler with building the collection of the so-called Führer Museum which he planned to build in Linz, where Hitler had spent part of his youth.

Another monument to the superiority of the "Master Race," the Linz museum was to be devoted to the display of "Aryan" art which met Hitler's personal and political standards. As Nazi armies marched across Europe, Posse followed close behind, selecting the choicest works from among those which had been seized, and "negotiating" the "purchase" of others which were still in private hands.

It was the number and quality of the German drawings in the Koenigs collection (including 17 by Dürer) which initially attracted Posse's attention, and he made its acquisition his first priority in Holland. In the months immediately following the Nazi invasion of The Netherlands in May 1940, Posse was a frequent visitor to Rotterdam, paying special attention to the Koenigs collection. By October, he had Hitler's personal approval for the purchase of the entire collection.

According to the Netherlands Office of Fine Arts, Van Beuningen was not eager to sell, nor did the Boymans Museum welcome the loss of many of its most valuable works. Neither party, unfortunately, had much leverage against the Nazis, who could have quite easily seized the entire collection without any compensation. Van Beuningen was short of funds and heavily engaged in business dealing with Nazi Germany. Hannema, the museum director, had been awarded high positions in the cultural organizations of occupied Holland. In negotiating with Posse, they tried to keep as many of the drawings in Rotterdam as possible, and ultimately succeeded in holding onto the bulk of the collection, some 2,200 works, including the most valuable Dutch and Italian drawings. Although Hannema lost his position after the war because of his collaboration, it must be said in his defense that it was extremely unlikely that any amount of resistance would have enabled him to keep the Koenigs German drawings.

A few German works did escape the Nazis. Two drawings by Grünewald and Dürer were on exhibition in New York at the time of the invasion, and a clever museum employee quietly removed five Italian incunabula, each with a Dürer miniature, from the crates as they were packed for shipment to Dresden, where Posse was assembling his Linz collection. As 526 of his beloved drawings were on their way to Germany, Koenigs died in a mysterious train accident near Cologne.

As the war began to turn against the Nazis, Hitler set aside his museum plans, and Dresden itself came under attack. The entire "Führer Museum" collection was removed to a castle in Saxony for safekeeping, and it was there that the Koenigs collection and a number of other major works were seized by the invading Soviet forces in May 1945. In the months that followed, the "USSR Trophy Organization" collected works from their hiding place throughout the Saxon countryside, assembling them at another castle outside Dresden, from which the vast majority were shipped to the Soviet Union.

With the Soviet seizure of the Linz collection, a veil of mystery fell over the fate of the Koenigs drawings. Rumors flourished that they had perished in the Dresden firestorm, and the Soviets refused to officially acknowledge their whereabouts. The Netherlands office says Stalin deflected inquiries from President Truman and others.

Half-length figure of a Child Blowing Bubbles *by Antoine Watteau, whereabouts unknown and sought by The Netherlands.*

Some Drawings in East Germany—Several Returned

Not all the drawings completely vanished from view. In 1946, the Soviet forces presented Dürer's magnificent *Holy Family* to the Museum für Bildenden Kunst in Leipzig, and over the next decades a number of important works (but none of the Koenigs drawings) were returned to the GDR as "gifts from the Soviet people." A number of art historians reported seeing Koenigs drawings in the print room at the restored Dresden Museum. Other drawings were said to be in the Pushkin Museum in Moscow. The Netherlands also relates that in January 1987, as the East German authorities were themselves about to embark on a campaign for the repatriation of works seized during the war, the Dürer and 32 other drawings which had just been "found hidden" in Dresden were returned to The Netherlands, where they were put on permanent display in the museum in Rotterdam (now the Museum Boymans-van Beuningen). The East German authorities then assured the Dutch that there were no other Koenigs drawings in the GDR.

Government Efforts

The Dutch government has been engaged in an active campaign for the return of plundered property since the days immediately following the Nazi invasion. The first act of the Royal Government in Exile was to assert the rights of the Dutch state to assert the claim of any Dutch citizen concerning property illegally acquired by the Nazis. In June 1940, almost a year before the contested sale of the Koenigs drawings to Posse, the government formally

prohibited all unauthorized dealings with the enemy, rendering any such transaction void as a matter of Dutch law. Finally, in a law with special application to the Koenigs case, the Dutch voided all transactions between April 1941 and May 1945 in which the goods were paid for by the Germans in largely worthless Reichsmarks, which the Dutch Central Bank was forced to convert to Guilders. A postwar report on such "superficial legal purchases" described them as "a deliberate Nazi attempt to ruin the national economy of the defeated peoples." By this 1947 decree, title to all such property, including the Koenigs drawings, was vested in the Dutch state.

Beginning in 1945, the Dutch government established a series of offices to coordinate the location and return of plundered personal and cultural property, but their efforts have not been explained. By 1984, the merger of several of these offices, along with others devoted to maintenance of the state's own collections, formed the Netherlands Office for Fine Arts. Under the leadership of art historian Albert Elen, this office is coordinating the new campaign for the return of the Koenigs drawings.

Dr. Elen's first step in his quest was compiling a remarkably complete and marvelously documented and illustrated catalogue of the 491 works claimed by The Netherlands. As he was doing so, he says, two of the drawings appeared on the market. The first, an Ambrosius Holbein drawing of a boy, was submitted to the British Museum for "evaluation" in 1987 by a Soviet citizen rumored to have significant contacts with the KGB. The museum's drawings curator immediately recognized the work as part of the Koenigs collection, and told the Soviet that he would have to inform the Dutch authorities. Apparently unfazed by this news, the man left the drawing with the curator. After nine months of legal proceedings, the Dutch claim to the drawing was upheld by the British High Court, and Dr. Elen was able to take the Holbein to Holland. The Dutch authorities concluded that the transaction was simply an attempt by the Soviets to "test the market" for the Koenigs drawings to ascertain whether they were saleable, which, of course, they were not. Or at least it appeared that they were too well known to be sold.

The Virgin Feeding the Child *by Hans Baldung Grien. This German 16th century drawing is the subject of The Netherlands' suit against Ian Woodner.*

Baldung Drawing Surfaces in Woodner Collection—Dutch Government Sues

The story of the second drawing, Hans Baldung Grien's *Virgin and Child*, is even more mysterious. In 1987, Elen was contacted by the curator of the Museum Boymans-van Beuningen, who had been offered the Baldung for sale. This was actually the *third* time that the curator had been offered the Baldung. In 1981, a Cologne dealer had offered the drawing, acting on behalf of a "Russian emigré," and in 1983, a Berlin lawyer offered the same drawing, along with hints that other Koenigs drawings were available from the same Soviet source. When the Dutch ambasssador to Bonn forcefully asserted Holland's claim to the work and its intention to pursue it, the lawyer broke off contact.

In 1987, the Baldung surfaced again in the West, in the collection of Ian Woodner, a prominent New York real estate developer and owner of a major collection of old master drawings. Mr. Woodner had exhibited the drawing with his collection at Harvard, and in London. Dr. Elen saw it there and seriously considered instituting seizure proceedings. However, the Dutch authorities decided against doing so, preferring to negotiate privately with Mr. Woodner in respect for his position in the art world. Unfortunately, eleven months of negotiations, including a private visit from the Dutch ambassador to the U.S., were fruitless.

In November 1989, The Netherlands filed suit against Ian Woodner in Federal Court in New York, asserting its claim to title, accusing Woodner of converting the drawing, asking the court to enjoin Woodner from selling, moving or displaying the Baldung, and claiming damages of at least $125,000. Mr. Woodner, who denies all of the Dutch charges, and asserts that their claims are barred by the statute of limitations and alleges failure to exercise due diligence in pursuit of the drawing since 1945, has so far refused to explain how he acquired the drawing, other than to say that he "purchased it in good faith in about 1984." The case is still in its preliminary stages. Mr. Woodner's attorney, Les Fagen of Paul, Weiss, Rifkind Wharton & Garrison, told IFAR that he believed the figure of $125,000 was low. Mr. Fagen sees no prospect for an out-of-court settlement, he told IFAR.

On December 6, 1989, the first copies of the ambitious Elen catalogue of the missing Koenigs drawings were formally presented by the Dutch Minister of Culture to the

ambassadors of the Four Allied Powers in a ceremony and press conference in The Hague. Eight thousand copies of a provisional handlist of the works were distributed free to museums, art historians, auction houses and collectors around the world. The tremendous visibility of the Dutch effort, Dr. Elen has explained, was largely the result of two factors: the appearance of Koenigs works in the West, and the new atmosphere in the Soviet Union. As long as the vast majority of the drawings were assumed to be in the hands of the Soviet government, the chances for the dispersal of the collection or the invalid sale of the works to unsuspecting collectors were slim. But when drawings began to turn up in London and New York, something had to be done.

What Next?

Recent political developments in the USSR may be even more important. Dutch officials have had extensive discussions about the Koenigs drawings with their Soviet counterparts, assuring them that they are only interested in the drawings, and not in prosecution. In return, the Soviets assured them that they would seriously investigate the matter. In a world turned upside-down, when the Iron Curtain has been torn like paper, when the KGB announces statistics on its purges, and when secret wartime protocols are published in Soviet newspapers, those assurances must be worth a good deal more than would have been just a few years ago. Perhaps paradoxically, it may well now take longer for the U.S. courts to sort out the matter of the Baldung Madonna than it will for the Dutch to recover the bulk of the exquisite collection whose fate over the last fifty years has been so dramatically affected by military and political history.

Michael Volkovitsch

The Guggenheim Gets its Day in Court to Recover Chagall Gouache

One would have thought that the law in New York on the issue of stolen art and statute of limitations had, at least for a while, been settled. Not so. The recently decided case of *The Solomon R. Guggenheim Foundation v. Lubell* (decided January 25, 1990) has made a radical departure in the relevant law—and demonstrates that the law in this area changes almost as quickly as stolen art can surface.

In 1987 the important Federal Court of Appeals for the Second Circuit decided *DeWeerth v. Baldinger.* There it was held unanimously that Mrs. DeWeerth, a West German citizen who was a victim of a theft of her Monet painting immediately following the Second World War could not recover the painting from Mrs. Baldinger, a New York resident who had purchased the property in 1957 as a good faith purchaser from a prominent New York gallery (Wildenstein & Co., Inc.). Essentially, the court held that Mrs. DeWeerth had not exercised "reasonable due diligence" in locating the whereabouts of the painting following knowledge of the disappearance. Accordingly, the basic rule which was thought to exist in New York, that the statute of limitations does not begin to run until demand and refusal, was drastically modified by the decision to mean that demand must be preceded by the requisite standard of diligence. Although the Federal Court conceded that it was required to apply New York law and had available to it a procedure for requesting certification of that law from the New York Court of Appeals, the Federal Court felt that the procedure was not appropriate because the issue is not likely to "recur with significant frequency." This conclusion alone was highly questionable since thousands of thefts occur annually, and indeed IFAR has a file of more than 32,000 reported stolen items since it started collecting such information approximately 15 years ago. In any event, that case represented the burden that a theft victim had to face in New York.

The *Guggenheim-Lubell* case changes that, both in result and theory. There the Guggenheim Museum sought to recover a Chagall gouache painting, stolen from it in the mid-1960s and which was purchased by Mrs. Lubell apparently in "good faith" in 1967. The defendant relied essentially on the *DeWeerth* case—lack of reasonable diligence and failure to report the theft to the institutions which are routinely contacted when a work of art is stolen. The Guggenheim argued that its decision not to report the loss was a deliberate one; that if it had reported the theft, it would not have helped locate the painting and in fact might have driven the painting further underground.

The Appellate Division of New York (First Department)—a five person intermediate appellate court—unanimously rejected the *DeWeerth* rationale. Contary to express language in *DeWeerth*, which rejected the concept of laches as controlling, the Appellate Division stated that the relevant issue was that of laches and not of statute of limitations. The concept of laches, an equitable concept, is that delay and prejudice are relevant, and issues of fact are significant. On the contrary, the doctrine of the statute of limitations is based on a fixed statutory period, and delay and prejudice are irrelevant. Further, the Appellate Division indicated that laches, as understood at least in New York, required an examination of the reasonableness of both sides, plaintiff and defendant. Furthermore, as implicit in the Court's holding, the issue cannot be decided by a court simply on the basis of a paper record; the issue requires the determination of facts, usually based on testimony. Accordingly, the Appellate Division returned the case to the lower court to determine the appropriate facts.

The immediate net result of the

Guggenheim decision is that the statute of limitations with respect to recovering stolen art has basically been discarded. This conclusion is compelling, because if the defendant had an effective statute of limitations defense the plaintiff would have been ejected from the court. One successful affirmative defense is sufficient for a defendant to prevail. Thus by rejecting the statute of limitations and relying instead on laches—an equitable concept—the arbitrariness of the fixed period contained in the statute of limitations has, at least for the moment, been put to rest. And, of course, as with all sleeping princes, the rest may be interrupted at any time.

Franklin Feldman

India's Ambassador and IFAR Return Stolen Miniature to Punjab Museum

While opening her mail one November morning, Margaret O'Brien, the director of IFAR's Art Theft Archive, made a startling discovery. In a plain brown envelope with no return address was an anonymous letter and a beautiful Indian miniature showing lovers in a moonlit garden.

The mysterious letter identified the miniature as one of over 100 that were stolen in 1970 from the Government Museum & Art Gallery of Chandigarh in Punjab. While doing research on the miniature for a friend who owned the work, the author of the letter discovered that the miniature was stolen. When apprised of the situation, the astonished owner felt obligated to have the painting returned to its rightful owners as soon as possible. The unknown writer continued, "I felt it was safest to ask your organization to see to the return of this painting, and look forward to reading about this in your forthcoming issue."

IFAR arranged to have this stolen Indian miniature returned to a museum in the Punjab. It arrived at IFAR accompanied by the following anonymous letter:

IFAR contacted Mr. Andrew Pekarik at the Asia Society and learned that an authority on Indian miniature painting would soon be in New York and could examine the work. At the appointed time, since Ms. O'Brien was out of town, I took the painting to the scholar, who prefers to remain anonymous. He recognized it immediately as one that he had seen years earlier in the Chandigarh museum. However, he noted that it had faded considerably and suggested that it may have been the result either of exposure to sunlight, or of a chemical applied to the back of the work to efface an identifying museum stamp. The expert described the stamp as mauve-colored and oval and signed at the bottom by "V.S. Suri," who was the curator at the time the paintings were accessioned. In addition, the scholar told IFAR that in 1972 in a similar situation, 43 of the works were returned by mail "anonymously and in a brown wrapper." He suggested that I contact

Dear Mrs. O'Brien,

The enclosed Indian miniature painting depicting the dashing Lover, Kangra Kalam, idiom Guler, circa 1800, was stolen along with some 150 others from the Punjab Museum, Chandigarh several years ago. In doing research on this painting for a friend of mine, I discovered that it was published twice: Kangra Valley Paintings, *by Randhawa, pl. 22 and in* Pahari Miniature Painting, *by Khandalavala, No. 139. This painting was given to my friend by a man in Europe, now deceased. Needless to say he was shocked to receive my news and at once urged me to return this painting to its rightful owners. I felt it was safest to ask your organization to see to the return of this painting and look forward to reading about this in your forthcoming issue.*

India's ambassador to the U.S., Dr. Karan Singh, to help in returning the miniature. In the meantime, IFAR wrote to the museum requesting a copy of a catalogue they had published on the stolen miniatures in which this work, "Raja Govardhan Chand with Rani," is illustrated (no. 25).

The embassy wrote saying that Dr. Singh would be in New York on his way to India in mid-December and would be pleased to receive the work at that time. On December 18th, I brought the miniature to the ambassador at his suite in the Waldorf Astoria. Dr. Singh, a noted scholar and collector of Indian miniatures, was eager to hear about IFAR and to cooperate by carrying the painting back to India. The Indian Consul General in New York, Mr. R.K. Rai, arrived just in time to take a photograph of me handing the painting over to the ambassador.

On January 12th, the ambassador's advisor in New Delhi wrote informing IFAR that the stolen miniature had indeed been delivered by Dr. Singh to the director of the Chandigarh museum, Dr. Vidya Nand Sing, at the ambassador's residence in Delhi. This happy repatriation was the subject of an Indian press release citing the "active help of IFAR" in seeing to it that the miniature was returned. The work, valued at about $15,000, dates from about 1750 and belongs to the Guler School. The Government Museum & Art Gallery of Chandigarh in Punjab is renowned for its collection of Pahari miniatures and Gandhara sculpture.

One final note. On January 13th, *The New York Times* reported the resignation of Dr. Singh following the recent election of a new president in India. IFAR appreciated his cooperation in effecting the return of the purloined Punjab painting in the last days of his ambassadorial service.

Virgilia Heimsath Pancoast

Ambassador Singh in New Delhi returning the stolen miniature to Dr. Vidya Nand Sing, director of the Chandigarh museum.

Southwest Museum Missing Artifacts

In October of last year, IFAR published a Missing Art Alert for a museum in the Western United States which sought information about sixty-five American Indian artifacts discovered to be missing from their collection. The losses were also published in *IFARreports* (Oct./Nov. '89, p. 18, nos. 1-65). Now, sadly, we have to add forty-five more items to that list. Included are face masks, more rugs and blankets, baskets and jewelry. Ten paintings are catalogued in this issue of *IFARreports* (p. 28 , nos. 66-76) and for the rest, please contact IFAR for the complete list.

It was in September 1989 that the museum called IFAR to ask us to produce the missing, not stolen, mailing. The anguished museum official spoke in hushed tones. The situation was so delicate that he left the phone to make sure his door was firmly closed. He told IFAR that over a period of the last six months an inventory check of the museum's 200,000 holdings had revealed many losses. Between fifty and sixty items seemed to be missing and the museum had called in the FBI. The lost artifacts were rare, even irreplacable. The missing items are important to the coherence of the collection and essential to scholars studying the history of the American Indian. Kachina dolls, baskets, ceramics, rugs and blankets, paintings and drawings were on the list. Losses were estimated as worth $1½ million. The museum was making no accusations. They had released no information about their discovery, and, for the time being, they wanted to act quietly and anonymously, seeking only information about the possible location of the pieces.

We set about producing the Missing Art Alert, the largest we have ever done. It took a while for the museum to assemble photographs; some illustrations were only available from the computer screen. One of the rarest ceramic bowls appeared only in a photograph showing it on display in its vitrine. It

came as a surprise to the museum which had not known of this holding! We talked just about every day to the museum official as more losses were discovered. Just as we thought things could not be more frantic, and in accordance with the old saying, "it never rains but it pours," because of the San Francisco earthquake, he had to rush to the aid of his family.

Meanwhile the FBI was on the move. They showed photographs to dealers in New Mexico and Arizona, Santa Fe, Albuquerque, Taos and Phoenix, in the hope that they had, at some time, seen or bought some of the pieces on the list. Word got around and the press was soon looking for verification of the rumors of a museum in trouble. Which museum was it and what kind of trouble was it in? The speculation was rife.

The museum finally went public.

The problems at the Southwest Museum, Mt. Washington, L.A., made big news. The *Los Angeles Times*, in an article by David Colker (Oct. 24 '89), quoted Jerome Selmer, director of the museum since March 1989: "When new people come to the museum, they naturally want to do an inventory of the collection. We did, and that's when we discovered we had a problem. We called in the FBI." He admitted to "a few more than 25 but not a huge number of items" as missing from a storage area, and added that a few items had been located by the FBI but were not yet back in the museum's hands. Also quoted were dealers who had already been approached by the FBI. Joshua Baer from Santa Fe confirmed the high quality of the missing pieces as did Joe Carr, a dealer in Navajo textiles from the same town. He estimated that a first-phase Ute-style blanket ca. 1840 (see below) could fetch $125,000 to $150,000 in the marketplace. Malcolm Grimmer, owner of the Morningstar Gallery, Santa Fe, recognized one of the pots. He had almost bought a share in the piece eight months previously. The FBI had already confiscated the piece

This missing Navaho Indian man's wearing blanket, ca. 1840, could fetch $125,000 to $150,000 in the marketplace, a dealer estimated.

from the purchaser. Grimmer thought the piece had been through several hands before he saw it. And, of course, questions hovered about the previous administration.

Soon after this article, the Missing Art Alert was sent to IFAR subscribers and to subscribers to *American Indian Art Magazine.* Altogether approximately 12,000 flyers were mailed.

Sixty-five artifacts missing now! David Colker was shocked. He called IFAR. How could the museum be so remiss not to say evasive? What was going on? We asked him to consider the museum's position—the position of any institution, and we have encountered more than a few similar cases. It is hard to admit lapses in security. Most certainly potential donors will hesitate about giving works of art to an institution which appears to be unable to guarantee their security and they may decide to bless another museum. Also such a crisis brings with it such wrath and publicity that a methodical investigation could be jeopardized. Then again no one wants to suspect a fellow worker or prior administration of wrongdoing. The Southwest Museum is not alone in its problem or the course of action it chose.

IFAR dedicated its entire June 1988 issue of *IFARreports* to losses incurred by Brigham Young University Museum, Utah. Over a period of twenty-five years, their collection was depleted by unauthorized deaccessioning by an Art Acquisitions Director without knowledge of the supervising committee. Losses of rare books and museum security were addressed in *IFARreports* of September 1988. Other institutions have contacted IFAR since receiving the Missing Art Alert asking our advice in publicizing and locating their walk-away losses. And publication of the rare ceramic mentioned above drew a sheepish phone call from the Arizona State Museum claiming it as theirs. The piece had been on loan to the Southwest Museum since 1919. (The Southwest Museum had been aware of the possibility of the piece belonging to another institution and had included it in the flyer on the advice of the FBI and their attorneys.)

There followed a second article in the *Los Angeles Times* on January 6 '90, which Jonathan Batkin, Curator of the Anthropology Department (the man of the hushed tones), read and he cheered. "They told both sides of the story," he said. "They showed the inconsistencies." It was good to hear that some recoveries had been made and that other pieces had been located. However, Mr. Selmer when he was interviewed on the phone would say little about the investigation. Patrick Houlihan, who had been director of the museum from 1981 until 1987, said that when he was director some of the pieces were traded for other objects deemed more appropriate for the collection. The trades were made in accordance with museum board policies. "It was consistent with past practices." Asked if the paperwork would be in the museum files, Houlihan said he thought that would be true.

Two other former employees have a different recollection. Steven LeBlanc, Curator of Archaeology under Houlihan, remembers that only "Persian rugs and paintings of somebody's mother, that sort of thing were traded... if there would have been trades concerning

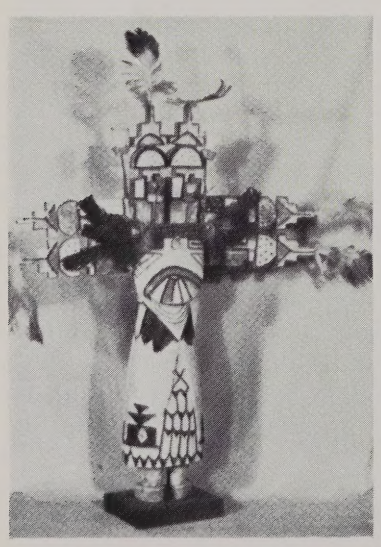
American Indian items, I think I was in a position to have known about that." Claudine Scoville was manager and registrar at the museum at the same time. She processed the official paperwork on every object's arrival and departure. "I was not aware of any Native American pieces that went out when I was there," she told the reporter.

Jonathan Batkin told IFAR that the response to the Missing Art Alert had been excellent. "People have called us out of the blue," he said, "remembering having seen pieces long ago, here or there." Spotting a work at any time since its disappearance is a lead which is followed. There have been some fishing expeditions, and it appears that the location of some pieces will only be revealed when actual theft (these pieces are still stated as only missing) has been established. As if a thief would leave a receipt!

Authorities say they have found eight of the missing artifacts and have located sixteen more, often through caring people phoning either IFAR or the Los Angeles FBI. A large Maynard Dixon *Ieska Wakon* had appeared on the cover of the November 1984 issue of *Western World*, the inflight magazine of Western Airlines (now merged with Delta Airlines). The director of Fenn Galleries, Santa Fe, who is credited with giving permission for its reproduction, was unavailable for comment, a newspaper source says. Another Maynard Dixon was advertised for sale in the June 1988 issue of *Antiques & Fine Arts* magazine. The owner of the Broschofsky Galleries, Ketcham, Idaho, had no idea that the piece belonged to the museum. He had bought if from a local collector who said he had got it from someone in Scottsdale, Arizona. A basket surfaced at auction in New York; we even received a letter from Japan on that one. Thank you all and keep it up. FBI Special Agent Virginia Malloy wants you to call her at (213) 477-6565 if you suspect you have seen a missing artifact, or call IFAR at (212) 879-1780.

Understandably, neither the F.B.I. nor the museum is able to be specific about the present status of the investigation. It is possible that their findings will relate to investigations being carried out by other federal agencies such as the I.R.S. and the Bureau of Land Management. But it is expected that soon the case will be ready to be put in the hands of the U.S. Attorney's Office.

Margaret I. O'Brien



A Hopi Indian Kachina doll representing Shalako Maiden. *Polychromed wood and feathers. Listed in the Southwest Museum Missing Art Alert.*

Recovery of American Indian Baskets Ventura, CA

In the wake of the mailing of the Missing Art Alert for the Southwest Museum, CA, Delee Marshall, Registrar/Curator of Collections at the Ventura County Museum of History & Art, CA, wrote a letter to IFAR. She told us of the theft and recovery of two Chumash Indian baskets which had been stolen from the San Buenaventura Mission.

The baskets, part of the Juan Camarillo collection, had disappeared from a glass cabinet on Monday Dec. 12, 1989. The collection had been on loan to the University of California, Santa Barbara, at one time and was returned to the San Buenaventura Mission in the 1970s. Ms. Marshall recalls, "The original Juan Camarillo collection loaned to UCSB numbered 9; after 14 years there were only 6 left, then in 1980–81, 2 more went, and now 2 more!"

Ms. Marshall responded quickly to the theft. The very next day she produced and mailed or personally delivered a flyer detailing the losses to area museums, universities, galleries, second-hand stores, law enforcement agencies and collectors.

On Thursday Jim Vitanza, owner of the Peregrine Galleries in Monticito and Santa Barbara, returned from a buying trip. He had bought a nice basket from a shop in Yucaipa. He paid $250 for it. (The two baskets could fetch $50,000 on the black market.) At the Peregrine Gallery, Mr. Vitanza found the mailer waiting for him, slipped under the door. He immediately recognized the illustration. His purchase was a basket missing from the Mission. He called Ms. Marshall.

The police contacted the shop in Yucaipa and the second basket was located in Los Angeles. By Friday both baskets had been recovered.

A 42-year-old Highland man, Phillip Gutknecht, has been arrested in connection with the theft.

"It is totally luck and absolutely miraculous," said Ms. Marshall of the

recovery. However, as Ed Robins, executive director of the Ventura County Museum of History & Art, said in an official statement, "Without Delee Marshall's diligence and speedy action, Jim Vitanza's awareness, and the Ventura Police Department's responsiveness, these baskets would have been sold to private parties and, possibly, would have been lost to the public forever." The most important fact is that Ms. Marshall was well prepared for the production of the flyer (she had photographs of the basket), and its distribution (she had a good mailing list). That is a lesson from which we can all learn. Indeed, every gallery, institution and even private collector should prepare information and photographs of their precious holdings and compile a list of addresses and, if possible, fax numbers, of places where your treasure is likely to turn up. Be ready to "go" in the event of a theft.

The museum statement also states a need for "access to a registry where unique items are catalogued, with pictures and descriptions." We shall certainly send out copies of this article together with an *IFARreports* subscription form!

M.I.O.

Paintings, Pastels, Mixed Media Works, Watercolors

CHIRICO, Giorgio de (Italian, 1888-1978). *Celestial Allegory.* Hand-colored lithograph. 50.0 x 35.0 cm. One of a series of 22, among 33 lithographs stolen. *89.145.2. Spello, Italy. Aug. 20 '88. (*IFARreports*, vol. 10, no. 6, Jun. '89, no. 495)

CHIRICO, Giorgio de (Italian, 1888-1978). *Mysterious Hands*, 1973. Lithograph. 70.0 x 50.0 cm. Signed in l/r. One of a series of ten black and white lithographs entitled "Hebdomeros," depicting mythological subjects. From among 33 lithographs stolen. *89.145.6. Spello, Italy. Aug. 20 '88. (*IFARreports*, vol. 10, no. 6, Jun. '89, no. 496)

CHIRICO, Giorgio de (Italian, 1888-1978). *Self-Portrait as a Renaissance Nobleman*, 1972. Lithograph in 16 colors. 100.0 x 75.0 cm. Signed in l/r, numbered 13/25 in roman numerals. From among 33 lithographs stolen. *89.145.1. Spello, Italy. Aug. 20 '88. (*IFARreports*, vol. 10, no. 6, Jun. '89, no. 497)

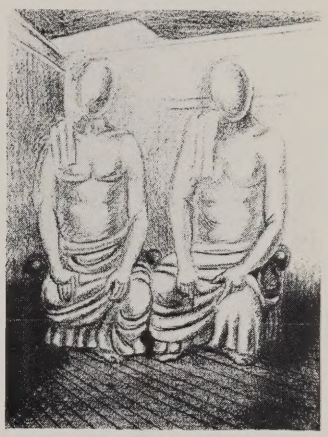
Sculpture

CHIRICO, Giorgio de (Italian, 1888-1978). *The Archaeologist*, 1971. Silvered bronze. Ht. 23.5 cm. on a base 8 x 7.5 cm. One of 19 similar sculptures stolen. *89.145.5. Spello, Italy. Aug. 20 '88. *IFARreports*, vol. 10, no. 6, Jun. '89, no. 520)

CHIRICO, Giorgio de (Italian, 1888-1978). *Muse of Architecture*, 1970. Silvered bronze. Ht. 23.5 cm. on a base 5.8 x 5.8 cm. One of 19 similar sculptures stolen. *89.145.4. Spello, Italy. Aug. 20 '88. *IFARreports*, vol. 10, no. 6, Jun. '89, no. 518)

CHIRICO, Giorgio de (Italian, 1888-1978). *The Muse of Music*, 1970. Silvered bronze. Ht. 23.5 cm. on a base 5.8 x 5.8 cm. One of 19 similar sculptures stolen. *89.145.3. Spello, Italy. Aug. 20 '88. *IFARreports*, vol. 10, no. 6, Jun. '89, no. 519)

Information is sought regarding the whereabouts of this drawing:



CHIRICO, Giorgio de (Italian, 1888-1978). *Untitled.* Pencil. 28.6 x 22.2 cm. *90.139.

Still Missing

PIER FRANCESCO, Fiorentino, Attr. to (Italian, active 1470-1550). *Sketch of a Young Man.* Ochre-colored pencil on paper. Approx. 81.3 x 61.0 cm. *86.172.1. Palm Springs, CA. Apr. 6 '86.

PICASSO, Pablo (Spanish, 1881-1973). *Horse and Rider*, 1957. Gouache. 61.0 x 50.8 cm. Signed in l/l, dated in u/r. *86.172.2. Palm Springs, CA. Apr. 6 '86.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Correction

The following entry is reprinted correctly.

946 BRADSHAW, Dove. *Untitled*, 1984. Encaustic, oil, crayon and collage on panel. 15.2 x 13.0 cm. *89.335. New York, NY. Aug. 2 '89. *Reward.*

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Japanese Art Taken
New York, NY

A Manhattan gallery specializing in Japanese art was burglarized twice recently. On December 29, 1989, netsuke, tsuba, woodblock prints and illustrated books were taken and less than two weeks later, on January 11, 1990, a collection of Chinese jade, more prints and illustrated books disappeared. Approximately 300 14th-19th century prices were stolen, a haul estimated at $500,000 or more.

It seems that the thief was in the gallery only about ten minutes on each occasion. At the time of the first theft a witness described seeing a tall man carrying suitcases leaving the premises.

Three of the stolen pieces are catalogued in this issue (no. 317-19). A substantial reward is offered for the recovery of the netsuke and information leading to the arrest and conviction of the intruder. Contact Greg or Harold Smith, Smith International Adjusters (212) 593-9010, or IFAR (212) 879-1780 if you know anything which may help with the investigation.

The Model Tsuru in a Transparent Yukata *by Goyo Hashiguchi. Carried away in a suitcase?*

Gone with John Guggenheim?
Coral Gables, FL

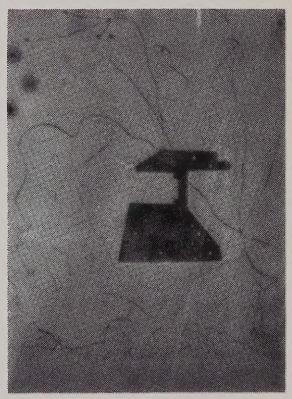
The disappearance of prints by Picasso and Mirò, eight in all (nos. 216-66, 268, 270), has been reported to the police in Coral Gables, FL. The owner of the works had placed them on consignment for sale with the Guggenheim Gallery in that town, but they turned up in a pawn shop! Not what the owner had in mind!

The gallery owner, John Guggenheim, who on occasion claimed to be a family member of the New York Guggenheims, fled his apartment and gallery premises in February 1988 reportedly leaving behind debts and dozens of angry consigners whose works of art had vanished.

There is a reward for anyone providing information leading to the whereabouts of John Guggenheim and the location of missing art.

The paintings by Zois Shuttie, published in our January issue of *IFARreports* (nos. 11-17), are part of the same supposed scam. We shall cover the story more fully as more information becomes available.

M.I.O.



Ciel de Forgeron *by Joan Mirò. Placed on consignment and then pawned.*

Fine Arts

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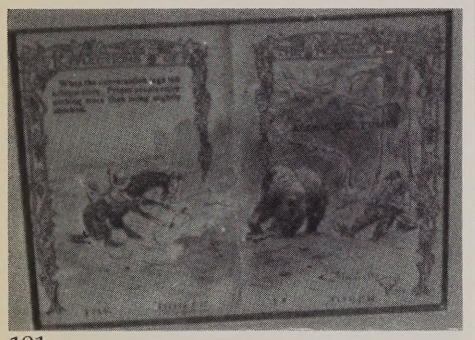
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Paintings, Pastels, Mixed Media Works, Watercolors

American

188 ANDERSON, Ralph. *Man from Maine.* Oil on canvas. 90.162.3. San Francisco, CA. Sep. 8 '89.

189 ANDERSON, Ralph. *Northern Point A Wyeth.* Oil on canvas. 20.3 x 30.5 cm. 90.162.2. San Francisco, CA. Sep. 9 '89.

American, 19th Century

190 BROWN, George Loring (1814-89). *New York Bay Sunrise,* 1868. Oil on canvas. 53.3 x 76.2 cm. including frame. Signed in l/r: "Geo L. Brown." *90.141. New York, NY. Nov. 13 '89. *Reward.*

191 RUSSELL, Charles Marion (1864-1926). *Horse is Sober,* 1904. Watercolor and pen and ink. 15.2 x 20.3 cm. Signed in l/r and dated. *90.149.2. Scottsdale, AZ. Dec. 16 '89.

192 RUSSELL, Charles Marion (1864-1926). *Mr. George Calvert, 4/4/22 (Letter to.),* 1922. Watercolor and pen and ink. Approx. 20.3 x 15.2 cm. Letter, signed in l/r, with envelope. *90.149.3. Scottsdale, AZ. Dec. 16 '89.

American, 20th Century

193 BALINK, Henry C. (1882-1963). *A Taos Indian.* Oil on canvas. 61.0 x 50.8 cm. Signed in l/r: Henry Balink. *90.149.1. Scottsdale, AZ. Dec. 16 '89.

194 DELGROSSO, James. *Still Life with Flowers.* Oil on board. 50.8 x 61.0 cm. Signed in l/r? A realistic depiction. 90.121.2. Astoria, NY. Feb. 1 '89.

195 LEIGHTON, Kathryn Woodman (1876-1952). *Portrait of an Indian Girl.* Oil on canvas. 61.0 x 46.0 cm. Signed in l/r: Kathryn W. Leighton. *90.120. San Francisco, CA. Jan. 5 '90.

Austrian, 19th Century

196 MAYER, Johann Georg. *Dutch Maiden at Harvesttime.* Oil on canvas. Approx. 55.0 x 45.0 cm. *90.136.1. Vienna, Austria. May 14 '89.

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197 STIRNBRAND, Franz Seraph (1788-1882). *King William I of Würtemburg,* 1864. Oil on canvas. 74.5 x 57.0 cm. *90.143. Monte Carlo, Monaco. Jul. 1 '89.

198 Unknown. *Crucifixion.* Oil on wood. Approx. 40.0 x 30.0 cm. Frame W. 2 cm. The upper section a devotional picture depicting Christ on the cross with 5 male figures behind inscribed: "Martin, Sebastian, Anton, Georg, Matheus," each holding a small cross, with a blue background. The lower section a white field with the inscription: "Die vorübergehenden werden ersucht, für die beim Militär verstorbenen Brüder Bauers Sohne am Berg ein Vaterunser zu beten." 90.137.1. Weng, Austria. May 30 '89.

199 Unknown. *Holy Family.* Oil on canvas. Approx. 185.0 x 106.0 cm. Altarpiece. *90.99. Walding, Austria. Aug. 7 '89.

Austrian, 20th Century

200 DANIELIS, Friedrich. *Morning Grays.* Pastel on paper. 120.0 x 60.0 cm. Signed below and on verso, inscribed '85. *90.98.1. Vienna, Austria. May 19 '89.

Austrian?, 19th Century

201 Unknown. *Woman in a Fur Coat and Hat Wearing a Muff.* Oil on metal. 41.0 x 31.0 cm. *90.92.2. Kitzbühel, Austria. Mar. 13 '89.

Austrian?, 20th Century

202 GYEMANT, Laszlo. *Nude before the Moulin Rouge.* Oil on canvas. 42.0 x 55.0 cm. 90.93.6. Vienna, Austria. Aug. 31 '89.

203 GYEMANT, Laszlo. *Nude in Lilac Tones.* Oil on canvas. 42.0 x 55.0 cm. 90.93.5. Vienna, Austria. Aug. 31 '89.

204 SZASZ. *Woman with Jewelled Head Decoration.* Oil on white plastic, with gray ground. 40.0 x 55.0 cm. 90.93.4. Vienna, Austria. Aug. 31 '89.

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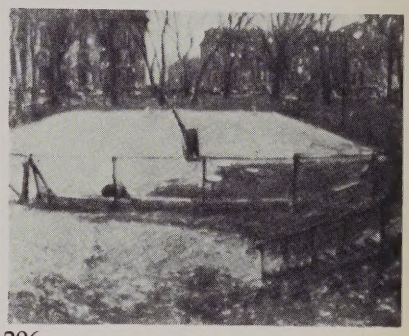
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Canadian, 20th Century

205 BERCOVITCH, Alexandre. *Cliffs at the Seashore.* Pastel on paper. 61.0 x 91.0 cm. Signed in l/r. *90.170. Montreal, Canada. Oct. 21 '89.

206 LITTLE, John (b. 1927). *The Tennis Court, McGill University,* ca. 1970. Oil on canvas. 61.0 x 71.0 cm. *90.168. Montreal, Canada. Oct. 6 '89.

207 PILOT, Robert Wakeham (1898-1967). *Cape Tourmente, Orleans Island,* 1935. Oil on canvas. 61.0 x 81.0 cm. 90.171. Montreal, Canada. Nov. 10 '89.

Dutch, 17th Century

208 SLINGELAND, Pieter Cornelisz van (1640-91). *Portrait of Anna Ghijs,* 1655. Oil? 13.5 x 12.5 cm. with frame. Oval. Signed in c/l: P. Slingeland and dated in c/r: 1655. 90.154.2. Doorwerth, The Netherlands. Dec. 9 '89.

209 SLINGELAND, Pieter Cornelisz van (1640-91). *Portrait of Jan Hubrecht,* 1653. Oil? 13.5 x 12.5 cm. with frame. Oval. Signed in c/l: P. Slingeland and dated in c/r: 1653. 90.154.1. Doorwerth, The Netherlands. Dec. 9 '89.

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Dutch, 18th Century

210 MYN, Hieronymus van der (1684-1741). *Portrait of M. J. Van Landschot.* Oil? 51.0 x 41.0 cm. Depicts a man seated with his right arm resting on a book on a table with a statue representing Justice in the background. 90.154.3. Doorwerth, The Netherlands. Dec. 9 '89.

Dutch, 19th Century

211 ZWALM. *The Clipper Potosi Under Sail.* Oil on canvas. 120.0 x 70.0 cm. *90.112. Veere, The Netherlands. Sep. 9 '89.

English

212 MALEY, Alan. *English Countryside.* Oil on canvas. 40.6 x 50.8 cm. 90.162.1. San Francisco, CA. Theft date unknown.

English, 19th Century

213 ANSDELL, Richard (1815-85). *Coursing,* 1845. Oil on canvas. 86.4 x 116.8 cm. Signed in l/r: Rich. Ansdell, 1845. *90.121.1. Astoria, NY. Feb. 1 '89.

214 BONINGTON, Richard Parkes (1801-28). *Seascape.* Oil on panel . Approx. 28.1 x 38.1 cm. Depicting a boat, figures, and fish being unloaded on the shore at Dunkirk. 90.146.4. Gordon, Scotland. Sep. 25 '82.

215 CLARKE, Fanny. *Landscape with Ruined Houses.* Oil on canvas. Approx. 47.0 x 70.0 cm. *90.136.5. Vienna, Austria. May 14 '89.

216 CONSTABLE, John (1776-1837). *Undershot Mill at Gillingham.* Oil on canvas. Approx. 26.3 x 31.1 cm. 90.146.5. Gordon, Scotland. Sep. 25 '82.

217 CONSTABLE, John, School of. *Flatford Mill.* Oil on panel. 27.5 x 32.5 cm. 90.146.2. Gordon, Scotland. Sep. 25 '82.

218 LINNELL, John, Attr. to (1792-1882). *Pastoral Scene.* Oil on panel. 25.0 x 40.0 cm. A landscape depicting an evening pastoral scene with a figure and two horses. In the manner of John Constable. 90.146.3. Gordon, Scotland. Sep. 25 '82.

English, 20th Century

219 RICHARDSON, Martin J. *English Oak,* 1982. Reflection hologram. Edition no. 2/5. *90.178. New York, NY. Jan. 1 '90.

Flemish, 16th Century

220 Antwerp, School of. Triptych. *The Virgin Adoring the Christ Child, the Nativity, and Virgin and Child,* ca. 1514. Oil on panel. 140.0 x 100.0 cm. 90.153. Lenggries, Federal Republic of Germany. Dec. 1 '89.

Flemish, 17th Century

221 BERCHEM, Nicholas (ca. 1620-83). *Mediterranean Port Scene.* Oil on panel. Approx. 41.3 x 53.8 cm. Depicting a port scene with a man-of-war with a lady at the right, holding a parasol. 90.146.1. Gordon, Scotland. Sep. 25 '82.

222 TENIERS, David, The Younger (1610-90). *The Chimney Sweep.* Oil on panel. 27.0 x 16.0 cm. *90.142. Pau, France. Jul. 21 '89.

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Flemish, 18th Century

223 SIMONS, Maria-Elisabeth (b. ca. 1754). *Girl and a Boy with a Musical Box in an Interior,* 1776. Oil on copper. 23.0 x 18.0 cm. Signed in l/r: "M:E:/Simons pinxit/A:N:O 1776." *90.140. London, England. Dec. 5 '89.

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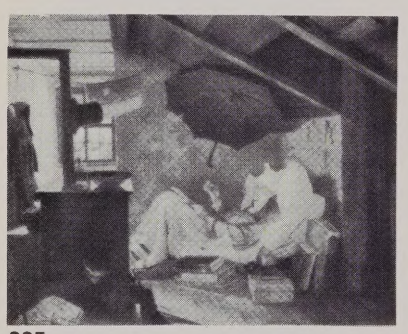

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German, 19th Century

224 SPITZWEG, Carl (1808-85). *The Love-letter.* Oil on canvas. 24.0 x 21.0 cm. *90.160.2. Berlin, Federal Republic of Germany. Sep. 3 '89.

225 SPITZWEG, Carl (1808-85). *The Poor Poet.* Oil on canvas. 36.6 x 44.7 cm. *90.160.1. Berlin, Federal Republic of Germany. Sep. 3 '89.

Italian, 14th Century

226 PANZANO, Master of. *The Mystic Marriage of Saint Catherine.* Tempera on panel. 64.0 x 38.0 cm. The upper section depicting the Crucifixion with Mary Magdalene and St. John, the center, the Virgin with the twelve apostles and two angels and the lower with six head and shoulder portraits of saints. *90.144. Paris, France. Jul. 11 '89.

Italian, 15th Century

227 GATTI, Bernardino (Il Sojaro) (1495-1574). *Resurrection.* Oil on canvas. Oval. *90.156. Milan, Italy. Sep. 1 '88.

Italian, 17th Century

228 Unknown. *Saint John the Baptist.* Oil on canvas. 130.0 x 100.0 cm. *90.126. Rome, Italy. Nov. 11 '89.

229 Unknown. *St. George,* 1600. Oil on canvas. 270.0 x 170.0 cm. *90.157.2. Nogaredo di Corno, Italy. Aug. 20 '87.

230 Unknown. *The Immaculate Conception.* Oil on canvas. May bear inventory no. 12/00203233. *90.125. Segni, Italy. Nov. 21 '89.

Italian, 18th Century

231 FERRETTI, Gian Domenico (1692-1769). *Harlequin.* Oil on canvas. Depicts Harlequin seated, with a woman standing and a dog. 90.155.1. Roe Volciano, Brescia, Italy. Feb. 3 '89.

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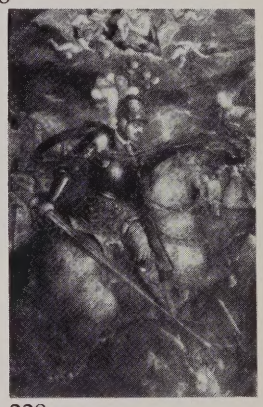

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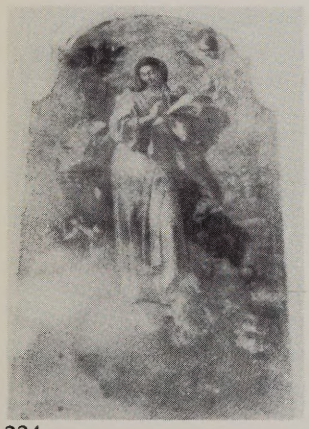

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235

232 FRACANZANI, Attr. to. *St. Agatha in Prison*, ca. 1700. Oil on canvas. 220.0 x 160.0 cm. *90.158. Cordigliano-Calabro, Italy. Jan. 11 '89.

233 LOCATELLI, Andrea, School of. *Cowherds with Cattle.* Oil on canvas. 21.5 x 30.5 cm. Oval. Inventory no. 285. *90.127. Rome, Italy. Jan. 18 '88.

234 SARNELLI, Antonio. *The Immaculate Conception.* Oil on canvas. 220.0 x 140.0 cm. *90.161. Somma-Vesuviana, Italy. Theft date unknown.

235 Unknown. *Madonna of the Rosary.* Oil on canvas. 230.0 x 138.0 cm. Stolen with a wooden sculpture of the Christ Child taken from a larger group of the Madonna and Child, Italian, 17th C. *90.124. Esperia, Italy. Nov. 2 '89.

Italian, 19th Century

236 BIANCHI, Carlo (1840-1904). *Prayer.* Oil on canvas. 51.0 x 36.0 cm. *90.152.3. Como, Italy. Apr. 10 '89.

237 FONTANESI, Antonio (1818-82). *Landscape.* Oil on panel. 43.0 x 57.0 cm. Signed in l/r. *90.152.1. Como, Italy. Apr. 10 '89.

238 GIOLI, Luigi (1854-1947). *Landscape with the River Arno.* Oil on canvas. 35.0 x 49.0 cm. *90.159. Massa-Macinaia, Italy. Apr. 13 '89.

239 MOLINARO, Domenico. *St. Ermacora.* Oil on canvas. 244.0 x 115.0 cm. *90.157.1. Nogaredo di Corno, Italy. Aug. 20 '87.

240 SEGANTINI, Giovanni (1858-99). *Landscape with a Village at the Waters Edge.* Oil on canvas. 40.0 x 25.0 cm. *90.102.3. Massa-Carrara, Italy. Feb. 9 '90.

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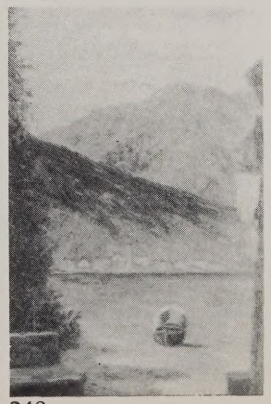

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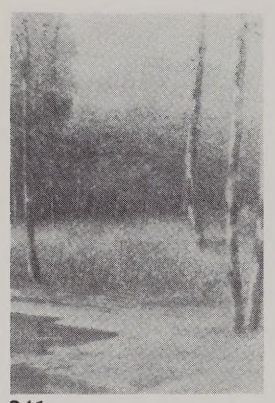

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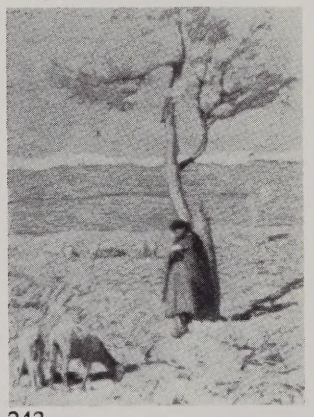

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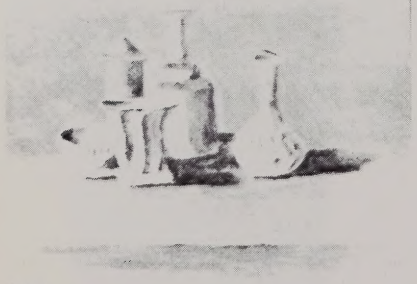


244

241 SEGANTINI, Giovanni (1858-99). *Landscape with Mountains and Water.* Oil on canvas. 40.0 x 25.0 cm. *90.102.4. Massa-Carrara, Italy. Feb. 9 '90.

242 SEGANTINI, Giovanni (1858-99). *Landscape with a River and Cypress Trees.* Oil on canvas. 40.0 x 25.0 cm. *90.102.2. Massa-Carrara, Italy. Feb. 9 '90.

Italian, 20th Century

243 FORMARA, Carlo. *Winter Sunshine,* 1939. Oil on canvas. 40.0 x 30.0 cm. *90.152.2. Como, Italy. Apr. 10 '89.

244 MORANDI, Giorgio (1890-1964). *Still Life with Pottery,* 1942. Oil on canvas. 23.0 x 30.0 cm. Signed and dated in l/c: Morandi 1942. *90.102.1. Massa-Carrara, Italy. Feb. 9 '90.

245 ROSAI, Ottone (1895-1957). *Landscape.* Oil on board. 60.5 x 49.5 cm. Depicts a road between very high walls with a house surrounded by cypress trees in the background. 90.102.7. Massa-Carrara, Italy. Feb. 9 '90.

246 SAETTI, Bruno. *Still Life with a Watermelon, Knife and Fruit.* Watercolor and plaster on canvas. 100.0 x 90.0 cm. 90.102.6. Massa-Carrara, Italy. Feb. 9 '90.

247 SIRONI, Mario (1885-1961). *Landscape.* Oil on paper laid down on canvas. 40.0 x 30.0 cm. Includes pieces of pottery on which human figures are depicted. 90.102.5. Massa-Carrara, Italy. Feb. 9 '90.

248 VIANI, Lorenzo (1882-1936). *Courtyard Scene.* Oil on panel. 70.0 x 60.0 cm. Depicts a courtyard with people sitting on a bench and others sitting or lying on the ground. 90.102.8. Massa-Carrara, Italy. Feb. 9 '90.

Spanish, 16th Century

249 GRECO, El, Attr. to (ca. 1540-1614). *The Mercy of Christ.* Oil? 98.5 x 13.5 cm. 90.163. Venice, Italy. Oct. 14 '89.

Spanish, 17th Century

250 CARRENO, Juan de Miranda (1614-85). *Portrait of a Lady.* Oil on canvas. 40.0 x 34.0 cm. *90.164.3. Madrid, Spain. Aug. 1 '89.

251 VELASQUEZ, Diego Rodrigues de Silva y (1599-1660). *A Hand Holding Paper.* Oil on canvas. 25.0 x 27.0 cm. Velasquez's signature on the paper . *90.164.1. Madrid, Spain. Aug. 1 '89.

252 VELASQUEZ, Diego Rodrigues de Silva y (1599-1660). *Portrait of a Lady.* Oil on canvas. 32.0 x 24.0 cm. *90.164.2. Madrid, Spain. Aug. 1 '89.

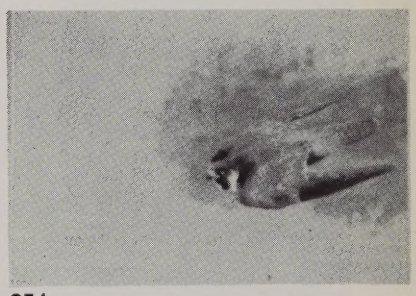
Spanish, 18th Century

253 BAYEU. *San Carlos Borromeo.* Oil on canvas. Depicting the saint kneeling with arms spread, and surrounded by angels. *90.164.4. Madrid, Spain. Aug. 1 '89.

Swedish, 19th Century

254 LILJEFORS, Bruno Andreas (1860-1939). *A Peregrine Falcon Hunting,* 1933. Oil on canvas. Approx. 82.0 x 71.0 cm. *90.100.2. Umea, Sweden. Jul. 24 '89.

255 LILJEFORS, Bruno Andreas (1860-1939). *A Falcon and Ducks in Flight,* 1923. Oil on canvas. 121.0 x 161.0 cm. *90.100.1. Umea, Sweden. Jul. 24 '89.



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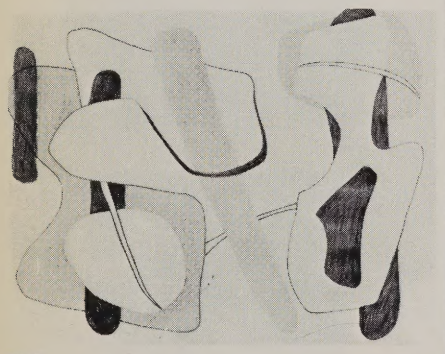

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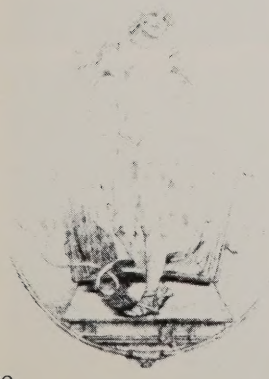


259

Prints, Drawings

American, 19th Century

256 RUSSELL, Charles Marion (1864-1926). *The Belt Knocker.* Pen and ink. 47.0 x 63.5 cm. Signed and dated in l/l. *90.149.4. Scottsdale, AZ. Dec. 16 '89.

257 RUSSELL, Charles Marion (1864-1926). *Mexican Buffalo Hunter.* Pen and ink. 30.5 x 19.1 cm. Signed. *90.149.5. Scottsdale, AZ. Dec. 16 '89.

American, 20th Century

258 MASON, Alice Trumbull (1904-71). *Tic-Tac-Toe,* 1944. Pencil on paper. 30.2 x 37.7 cm. Signed in l/l. *90.179. Feb. 8 '90.

Flemish, 19th Century

259 ROPS, Félicien Joseph Victor (1833-98). *Le Livre Moderne.* Copper plate engraving. One of 131 engravings by the same artist which disappeared from the Royal Library in Brussels sometime after 1981. A number of the engravings have erotic subjects. *90.119.2. Brussels, Belgium. Dec. 1 '81.

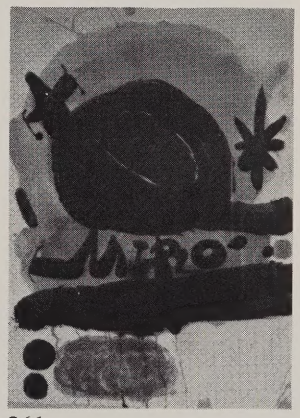
260 ROPS, Félicien Joseph Victor (1833-98). *Peasant Woman in a Doorway.* Copper plate engraving. One of 131 engravings by the same artist which disappeared from the Royal Library in Brussels sometime after 1981. A number of the engravings have erotic subjects. *90.119.1. Brussels, Belgium. Dec. 1 '81.

Spanish, 20th Century

261 MIRÒ, Joan (1893-1983). *Avant la lettre*. Colored lithograph. Approx. 91.4 x 106.7 cm. Signed: Mirò. Edition no. 45/150. With a water line in the lower part *90.134.7. Coral Gables, FL. Mar. 1 '87. *Reward.*

262 MIRÒ, Joan (1893-1983). *Ciel de Forgeron*. Colored aquatint. Approx. 61.0 x 106.7 cm. Signed: Mirò. Edition no. 67/75. *90.134.6. Coral Gables, FL. Mar. 1 '87. *Reward.*

260



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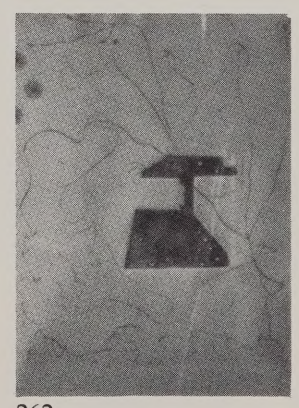

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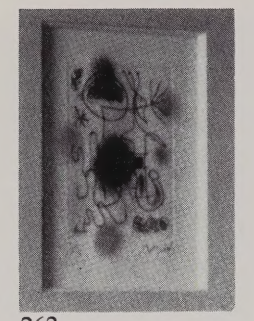

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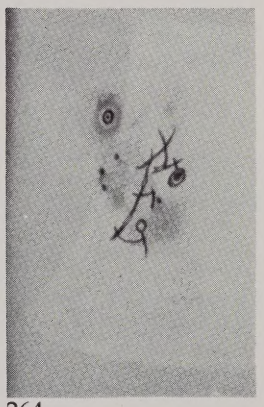

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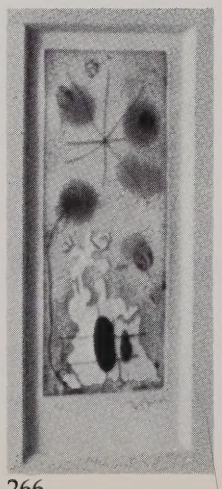


266

263 MIRÒ, Joan (1893-1983). *Composition*. Colored aquatint. 30.5 x 35.6 cm. Signed: Mirò. Edition no. HC/75. *90.134.4. Coral Gables, FL. Mar. 1 '87. *Reward.*

264 MIRÒ, Joan (1893-1983). *Composition*. Colored aquatint. 30.5 x 35.6 cm. Signed: Mirò. Edition no. HC/75. *90.134.5. Coral Gables, FL. Mar. 1 '87. *Reward.*

265 MIRÒ, Joan (1893-1983). *Nuit et jour.* Colored lithograph. Approx. 61.0 x 91.4 cm. Signed: Mirò. Edition no. 48/50. *90.134.8. Coral Gables, FL. Mar. 1 '87. *Reward.*

266 MIRÒ, Joan (1893-1983). *Petite barrier.* Colored aquatint. 15.2 x 30.5 cm. Signed: Mirò. Edition no. HC/75. *90.134.3. Coral Gables, FL. Mar. 1 '87. *Reward.*

267 PICASSO, Pablo (1881-1973). *Untitled*, 1970. Etching and drypoint. 15.0 x 21.0 cm. From 156 Series. Bloch 1864. Ripped from the frame, jagged tears at the hinges. 90.132. New York, NY. Dec. 8 '89.

268 PICASSO, Pablo (1881-1973). *Artist and Model*, 1965. Linocut. Approx. 121.9 x 76.2 cm. Signed and dated, edition no. 142/160. *90.134.1. Coral Gables, FL. Mar. 1 '87. *Reward.*

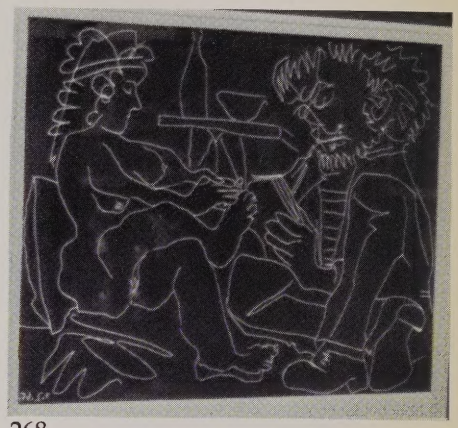
269 PICASSO, Pablo (1881-1973). *The Man with the Flower.* Lithograph. 61.0 x 91.0 cm. Artist's proof, signed in l/r: Picasso. 90.172. Vancouver, Canada. Oct. 10 '89.

270 PICASSO, Pablo (1881-1973). *Xe anniversaire*, 1964. Linocut. Approx. 71.1 x 61.0 cm. Signed and dated, edition no. 85/185. *90.134.2. Coral Gables, FL. Mar. 1 '87. *Reward.*

Sculpture

American, 20th Century

271 WHITE BUFFALO. *Lakota.* Sterling silver with turquoise and coral mosaic. Hand hammered and formed. *90.176. Washington, DC. Dec. 14 '89.



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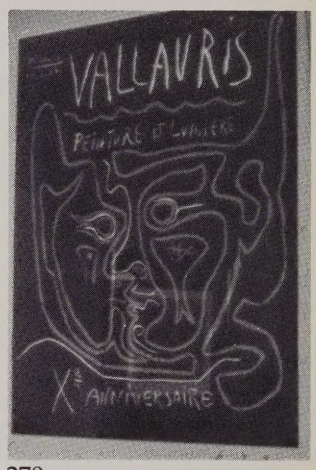

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Austrian, 16th Century

272 Unknown. *St. Christopher Carrying the Christ Child.* Polychromed wood. Ht. 38.0 cm. *90.110.2. Abtenau, Austria. Aug. 10 '89.

273 Unknown. *St. John the Evangelist.* Polychromed wood. Approx. ht. 35.0 cm. *90.107.3. Geboltskirchen, Austria. May 29 '89.

274 Unknown. *Pietà.* Polychromed wood. Approx. ht. 100.0 cm. Original work supposedly overpainted. Madonna's cloak is purple and yellow. *90.106. Lengenfeld, Austria. May 9 '89.

275 Unknown. *Standing Madonna.* Polychromed wood. Approx. ht. 35.0 cm. *90.107.1. Geboltskirchen, Austria. May 29 '89.

Austrian, 17th Century

276 PERGER, Johann Paul (b. 1643). *Putto.* Gilded wood. Ht. 60.0 cm. 90.94. Gschnitz, Austria. Sep. 28 '89.

277 Unknown. *Pietà.* Gilded and polychromed wood. Ht. 33.0 cm. *90.110.1. Abtenau, Austria. Aug. 10 '89.

278 Unknown. *St. Michael the Archangel.* Gilded and polychromed wood. Approx. ht. 58.0 cm. *90.108. Kremsbrücke, Austria. Jun. 11 '89.

Austrian, 18th Century

279 Unknown. *St. Margaret Trampling a Dragon.* Sandstone. Approx. ht. 70.0 cm. *90.109. Sommerein, Austria. Jun. 11 '89.

Austrian, 20th Century

280 RAINER, Arnulf. *Cross,* 1980-85. Polychromed wood. 125.0 x 84.0 cm. *90.175. Woodside, NY. Dec. 22 '89. *Reward.*

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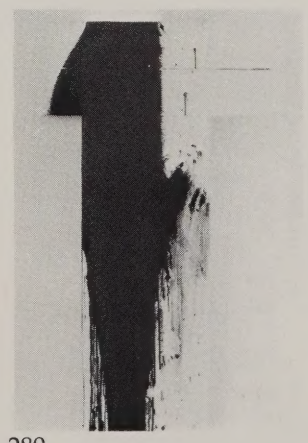

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Canadian, 20th Century

281 TICKIE, Martha (b. 1939). *Two People Kneeling.* Soapstone. Ht. 31.0 cm. *90.169. Winnipeg, Canada. Feb. 10 '88.

Colombian, 20th Century

282 BOTERO, Fernando (b. 1932). *The Lovers,* 1989. Bronze. 64.8 x 131.0 x 85.1 cm. Signed and stamped with a foundry mark on bottom. Edition no. 1/2. *90.165. New York, NY. Dec. 21 '89.

European, 15th Century

283 Unknown. *St. Servais.* Polychromed wood. Ht. 67.5 cm. Restored by Billaux-Grosse (Brussels) ca. 1900. 90.150.2. Erbisoeul, Belgium. Dec. 1 '89.

European, 16th Century

284 Unknown. *St. Martin Sharing his Coat with the Beggar.* Polychromed oak. Ht. 46.0 cm. without base. Partially restored. 90.150.3. Erbisoeul, Belgium. Dec. 1 '89.

European, 19th Century

285 Unknown. *St. Anne with the Virgin.* Polychromed wood. Ht. 83.0 cm. 90.150.4. Erbisoeul, Belgium. Dec. 1 '89.

German, 15th Century

286 Unknown. *John the Baptist and the Virgin Mary Interring Christ.* Stone. Sculpted by a German master from the Rhine region. *90.123.1. Palm Springs, CA. Dec. 31 '89.

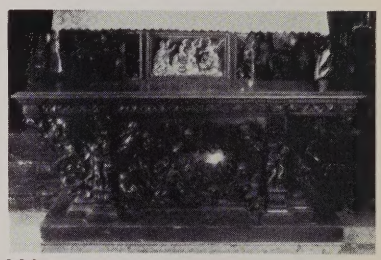
German, 19th Century

287 NADIRAINER, Johannes. *A Tired Man.* Bronze. Signed: "Joh. Nadirainer;" inscribed on the base: "Molded by H. Schabel, Dengg., Tegernsee." *90.123.2. Palm Springs, CA. Dec. 31 '89.

German, 20th Century

288 MAKOLIES, Peter (b. 1936). *Judith.* Terracotta. 35.6 x 39.4 cm. Signed. *90.123.3. Palm Springs, CA. Dec. 31 '89.

287



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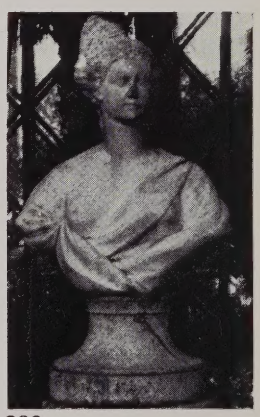


290

Italian, 18th Century

289 Unknown. Altar. Wood. 200.0 x 100.0 x 95.0 cm. Decorated with reliefs of angels, cupids, saved souls and festoons. *90.135.2. Palermo, Italy. Aug. 11 '89.

290 Unknown. *Bust of a Female Figure.* Marble. *90.129.1. Palermo, Italy. May 25 '89.

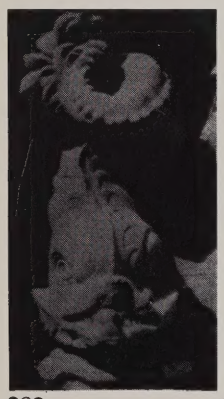
Decorative Arts

291 Unknown. Caryatid. *Cupid.* Gray marble. Approx. ht. 50.0 cm. *90.130.2. Palermo, Italy. Oct. 14 '89.

292 Unknown. *Dolphin.* Red marble. Approx. ht. 50.0 cm. *90.130.1. Palermo, Italy. Oct. 14 '89.

293 No report.

291



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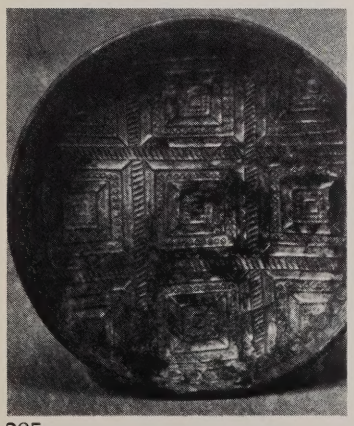


295

Candlesticks, Candelabra, Lamps

294 European, 19th century. Chandeliers. Cast silver and brass. Ht. 61.5 cm. Four chandeliers stolen, with busts of Christ, the Virgin Mary, and St. Vincent of Paul on the base. 90.150.1. Erbisoeul, Belgium. Dec. 1 '89.

Ceramics, Pottery, Porcelain

295 Iranian, 9th century. Plate. Luster ware ceramic. D. 17.8 cm. Decorated with a pattern of five whole squares and four half squares divided by hatched lines; each square composed of series of concentric squares, alternating ones emphasized by green glaze. Found at Susa. *90.122.3. New York, NY. Dec. 18 '89.

296 SPODE. English, 19th century. Fish platter. Blue decoration. *90.114.2. Driebergen, The Netherlands. Aug. 30 '89.

Clocks, Timepieces, Watches

297 Austrian, 19th century. Table clock. Wooden base, with four white marble columns with base. *90.96. Pörtschach, Austria. Aug. 10 '89.

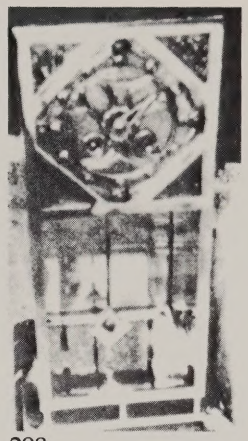
298 Austrian, 20th century. Jugendstil table clock. Metal casing with glass, marble base. Approx. ht. 36.0 cm. *90.97. Graz, Austria. Sep. 1 '89.

299 Dutch, 19th century. Friesian wall clock. Wood and copper. With a village scene painted above the clock face and with copper finials. *90.116. Dongen, The Netherlands. Oct. 14 '89.

300 Dutch, 19th century. Table clock, ca. 1810. Mahogany. *90.115. Doorn, The Netherlands. Sep. 21 '89.

Enamels

301 Iranian, 19th century. Qalian (water pipe). Polychromed enamel. Ht. 43.8 cm. Decorated with portrait medallions and floral motifs. *90.122.1. New York, NY. Dec. 18 '89.



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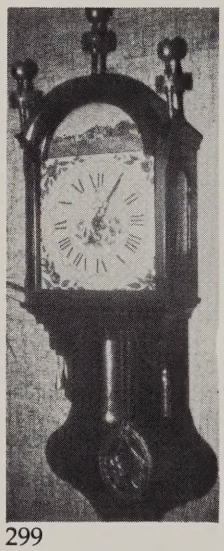

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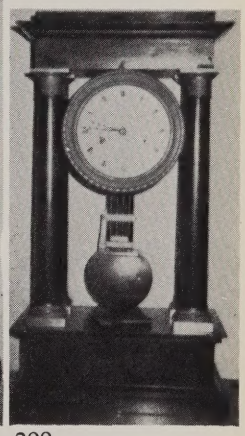

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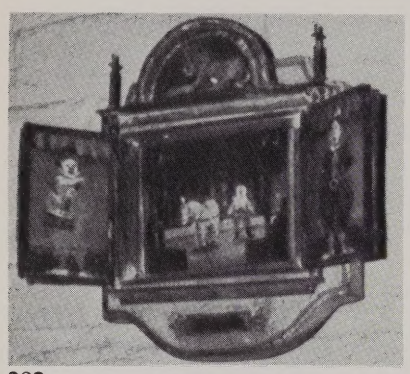

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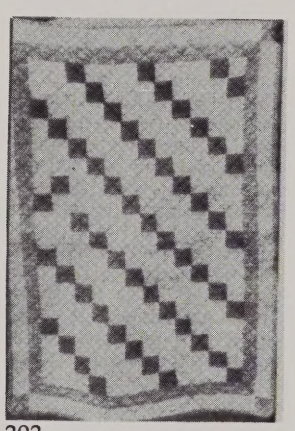

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302 KROON, Go de. Dutch, 19th century. Circus Triptych. Enameled figures in wooden frame. *90.113. Zwolle, The Netherlands. Sep. 7 '89.

Folk Art

303 American, 20th century. Crib quilt, ca. 1930. Fabric. 73.7 x 53.3 cm. Blue and white with one "four-patch" block at left center being rotated a quarter turn. *90.166. Farmington, CT. Sep. 2 '89.

304 ISENHOWER, Caty. American, 19th century. Sampler, 1810. Needlework. 38.1 x 20.3 cm. Embroidered in Harrisburg. Museum mounted into a modern black frame. *90.167. Philadelphia, PA. Nov. 13 '89. *Reward.*

Icons

305 Unknown. Russian, 18th century. *Madonna "Axion Estin".* Oil on panel. Approx. 35.0 x 26.0 cm. *90.95. Innsbruck, Austria. Jul. 2 '89.

Jewelry

306 Iranian, 19th century. Necklace. Polychromed enamel, seed pearls, and gold. L. 24.5 cm. excluding string. Reversible. *90.122.2. New York, NY. Dec. 18 '89.

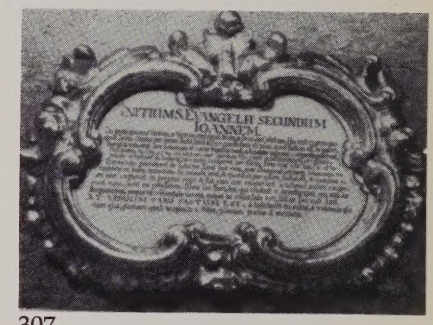
Liturgical Objects

307 Austrian, 17th century? A set of 4 liturgical tablets. Brown ink on white paper . 21.0 x 31.0 cm. In a gold colored baroque frame. *90.105. St. Pölten, Austria. Aug. 21 '89.

308 Italian, 18th century. Holy water basin. Marble. Stolen with many other sculptures and liturgical objects of wood and metal. Italian, 18th century. *90.135.1. Palermo, Italy. Aug. 11 '89.

309 Unknown. Holy water basin, 1772. Red marble. Approx. diam. 40.0 cm. *90.131. Piana degli Albanesi, Italy. Jul. 23 '89.

306



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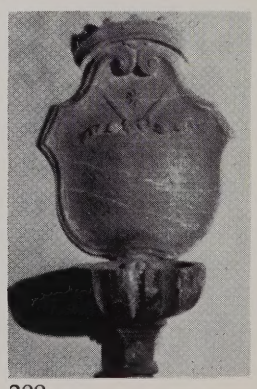
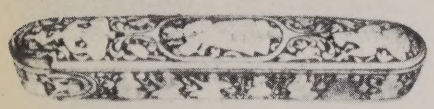


309

Antiquities

Metalwork

310 Iranian, 19th century. Pencase. Brass. Ht. 21.6 cm. Decorated with seated and standing figures who wear Safavid period costumes and Qajar period hats. *90.122.5. New York, NY. Dec. 18 '89.



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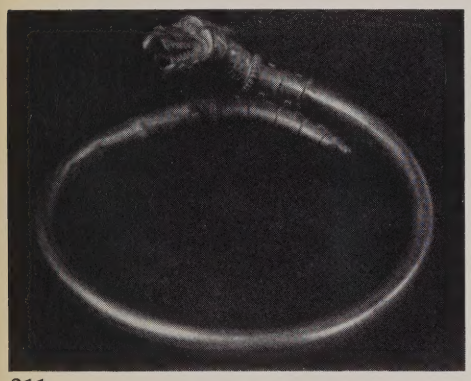

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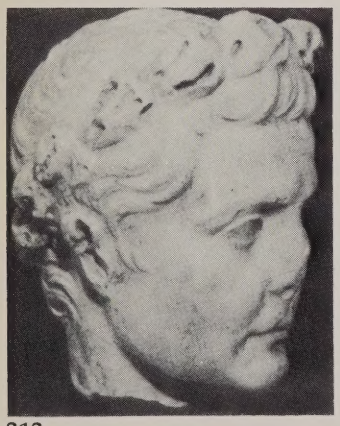


313

Iranian

311 Achaemenid. Bracelet. Gold. In the form of a dragon, with incised head and tail. *90.122.4. New York, NY. Dec. 18 '89.

Roman

312 *Bacchus.* 2nd century A.D. Bronze. Approx. ht. 11.0 cm. *90.111.1. Dölsach, Austria. Aug. 8 '89.

313 *Emperor Tiberius as a Young Man,* ca. 14-37 A.D. Marble. Ht. 22.0 cm. The left side of the head not sculpted. *90.145. Lyons, France. Jul. 2 '89.

314 *Head of Mercury.* 2nd century A.D. Bronze. Approx. ht. 4.0 cm. *90.111.2. Dölsach, Austria. Aug. 8 '89.

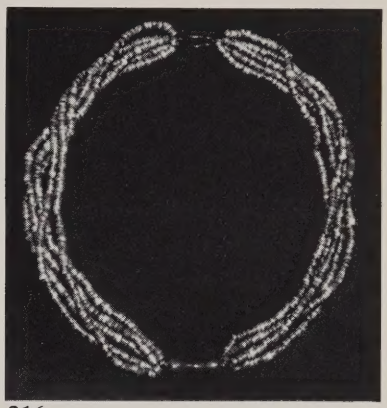
315 *Emperor Trebonianus Gallus.* 3rd century A.D. Marble. *90.151. Hatay, Turkey. Jul. 30 '89.

315

Ethnographic Objects

Pre-Columbian

316 Necklace. Spondylus shells and jadeite. Approx. length 48.3 cm. Jadeite bead 200 A.D., shells 600 A.D. *90.148. New York, NY. Jan. 7 '90.



316

Oriental Art

Japanese

317 HASHIGUCHI, Goyo. 20th century. *The Model Tsuru in a Transparent Yukata,* June 1920. Wood block print on cream colored mica. 27.9 x 44.5 cm. Signed and sealed. *90.174.1. New York, NY. Jan. 11 '90. *Reward.*

317

318 HOMEI. Netsuke. 19th century. *The Figure a Ronin, Iwanchi Fujinusuke, Head of the Clan*, ca. 1815. Ivory inlaid with mother of pearl. Ht. 6.4 cm. Signed. *90.174.2. New York, NY. Dec. 29 '89. *Reward.*

Chinese

319 Sung Dynasty (960-1279). *Sitting Dog.* Jade. 7.6 x 6.4 cm. *90.174.3. New York, NY. Jan. 11 '90. *Reward.*

Miscellaneous Objects

Musical Instruments

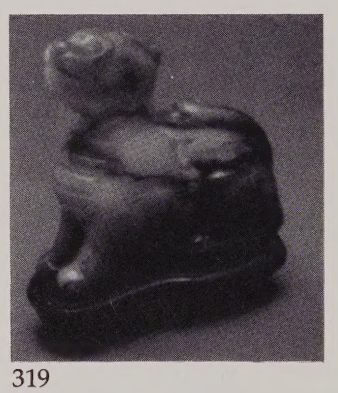
320 CARCASSI, Lorenzo and Tommaso. Italian, 17th century. Violin, 1748. Maple and spruce. Back of two panels of maple and the front of two pieces of pine, golden yellow color, with a label inside inscribed with the makers' names, made in Florence. *90.173. Montreal, Canada. Oct. 15 '89.

321 GAGLIANO, Nicola, School of. Italian, 19th century. Viola. Light-brown lacquered wood, with yellow/orange upper leaf. Distinctly visible repairs on verso. *90.117.1. Amsterdam, The Netherlands. Oct. 5 '89.

Scientific Instruments

322 HOLM, Pieter. Dutch, 18th century. Dutchman's log-timer. Tobacco box, 1729. Brass. L. 16.3 x w. 4.5 x d. 3.2 cm. Engraved with a representation of Julius Caesar and "45 before Christ," and of Pope Gregory "1582," and between them a perpetual calendar and the date 1729. On the bottom is engraved the head of Amerigo Vespucci(?) 1497 and a speed table and on the face of the box "Regt Door Zee". *90.177. Cambridge, MA. Aug. 6 '89.

318



319

322

Information is sought regarding 19th and 20th century American Indian Artifacts missing from a major anthropology museum in the Western United States. Numbers 1–65 were published in *IFARreports* vol. 10, Oct./Nov. '89.

REWARD

Subject to conditions

Inclusion of works in this publication is based on information that each of the reported pieces is missing and its whereabouts is unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person. The F.B.I. seeks information primarily about the present location of these pieces and the circumstances surrounding their departure from the collection.

Contact F.B.I. Special Agent Virginia Malloy (213) 477-6565 or IFAR (212) 879-1780.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

66 MORAN, Thomas (1837-1926). *Landscape with Figures*, 1922. Oil. Approx. 51.0 x 36.0 cm. Inscribed on verso: "To my good friend C.F. Lummis. Moran. 1922." May bear no. 457.G.36. 89.272.100. Los Angeles, CA. Jan. 1 '81. *Reward.*

67 SAUERWEIN, Frank Paul (1871-1910). *Navajo Chief.* Oil on cardboard. 23.0 x 15.0 cm. May bear no. 905.G.2. 89.272.109. Los Angeles, CA. Jan. 1 '81. *Reward.*

American, 20th Century

68 CASSIDY, Gerald (1879-1934). *Isleta Girl, Favorite of Isleta, New Mexico.* Watercolor. 28.5 x 15.2 cm. With a very dark skin, wearing a headshawl, Pueblo dress and several necklaces. May bear no. 1343.G.7. 89.272.107. Los Angeles, CA. Jan. 1 '81. *Reward.*

69 CASSIDY, Gerald (1879-1934). *Old Spanish House at Ventura, California.* Watercolor on Bristol board. 21.0 x 30.0 cm. The title inscribed on verso and also "Painted by Gerald Cassidy

Index

1912-13 Santa Fe N.M." May bear no. 620.G.9. 89.272.103. Los Angeles, CA. Jan. 1 '81. *Reward.*

70 CASSIDY, Gerald (1879-1934). *Old Spanish Viaduct at Ventura, California,* 1912-13. Oil. 39.0 x 30.5 cm. The title inscribed on verso and also "Painted by Gerald Cassidy 1912-13 Santa Fe N.M." May bear no. 620.G.8. 89.272.102. Los Angeles, CA. Jan. 1 '81. *Reward.*

71 CASSIDY, Gerald (1879-1934). *The Oldest House in Ventura, California.* Oil on canvas. 34.2 x 24.7 cm. Probably with the title inscribed on verso and also "Painted by Gerald Cassidy 1912-13 Santa Fe N.M." but this may have been covered in framing. May bear no. 620.G.11. 89.272.104. Los Angeles, CA. Jan. 1 '81. *Reward.*

72 CASSIDY, Gerald (1879-1934). *Portrait of a Pueblo Man.* Watercolor. 42.0 x 52.7 cm. Wearing a headband, neckerchief and silver earrings. May bear no. 1343.G.3. 89.272.105. Los Angeles, CA. Jan. 1 '81. *Reward.*

73 CASSIDY, Gerald (1879-1934). *Portrait of an Elderly Pueblo Man.* Watercolor. 28.5 x 15.2 cm. Wearing a headband, blanket and white shirt. May bear no. 1343.G.5. 89.272.106. Los Angeles, CA. Jan. 1 '81. *Reward.*

74 CASSIDY, Gerald (1879-1934). *Governor of Isleta.* Watercolor. 28.5 x 15.2 cm. Wearing a headband and blanket. May bear no. 1343.G.8. 89.272.108. Los Angeles, CA. Jan. 1 '81. *Reward.*

75 GASPARD, Leon (1882-1946). *Visiting Apaches.* Oil on board. 26.7 x 54.5 cm. Unfinished, signed. Depicting three men wrapped in blankets with three figures sketched in the background. May bear no. 2040.G.1. 89.272.110. Los Angeles, CA. Jan. 1 '81. *Reward.*

Prints, Drawings

American, 19th Century

76 BOREIN, Edward (1873-1945). *Walpi Pueblo.* Etching. 20.2 x 35.5 cm. Depicting a view of the top of a mesa with walking figures and burros and a village in the distance. May bear no. 457.G.399. 89.272.101. Los Angeles, CA. Jan. 1 '81. *Reward.*

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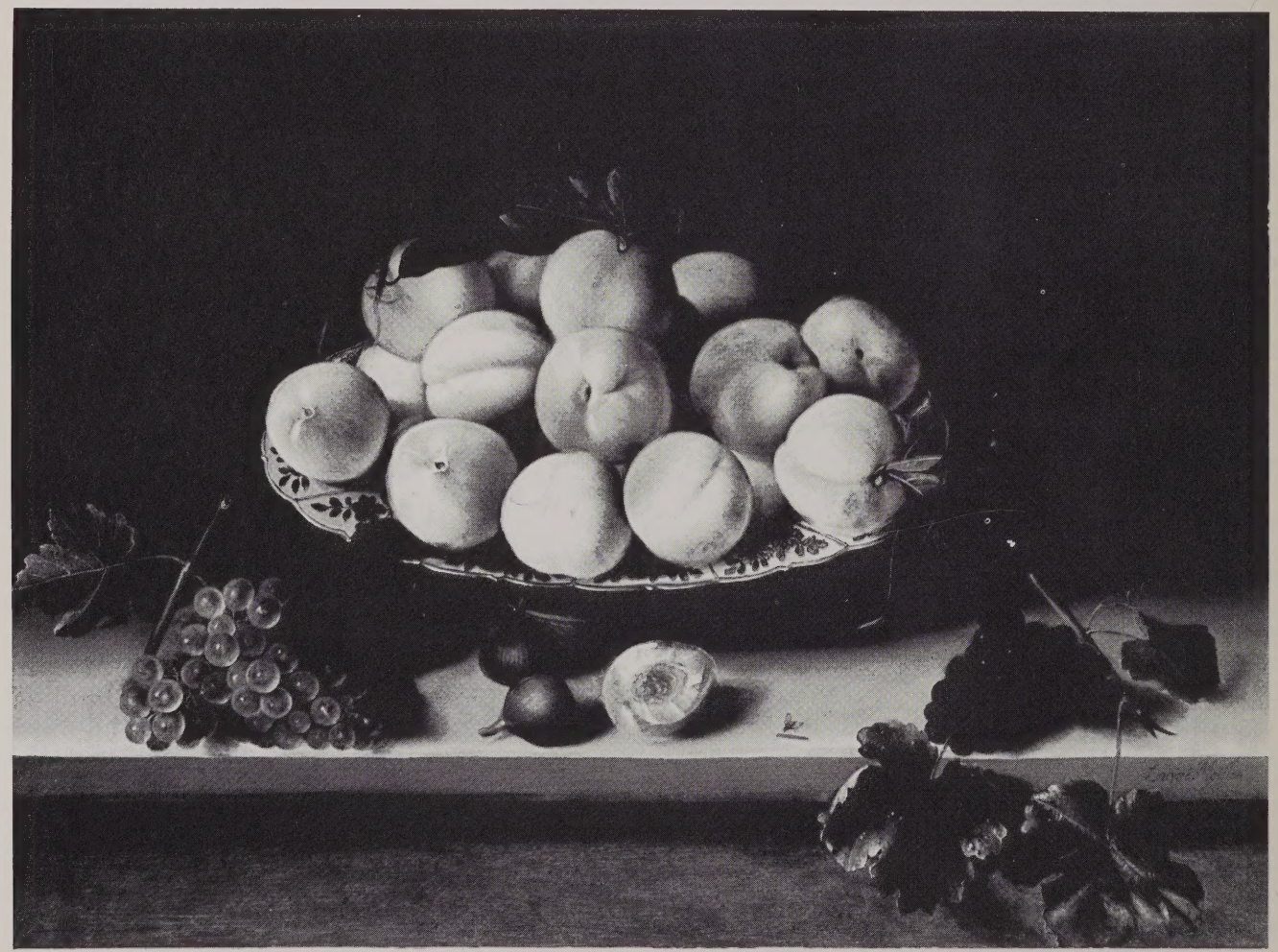

Still Life with Peaches, Grapes and Figs *by Louise Moillon.* (*IFARreports*, Jan. '90, no. 56)
Twenty-one paintings were stolen from a gallery in Zurich last year; only this one remains missing.